

Piano/Vocal/Guitar

THE
**NEW
BEST
OF**

**BOB SEGER
& THE SILVER BULLET BAND**

AGAINST THE WIND

EVEN NOW

FEEL LIKE A NUMBER

FIRE LAKE

THE HORIZONTAL BOP

NIGHT MOVES

NINE TONIGHT

ROLL ME AWAY

STILL THE SAME

WE'VE GOT TONIGHT

YOU'LL ACCOMP'NY ME



Bob Seger & THE SILVER BULLET BAND

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WE'VE GOT TONIGHT

Words and Music by
BOB SEGER

Slowly

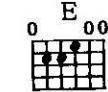
B



F#



E



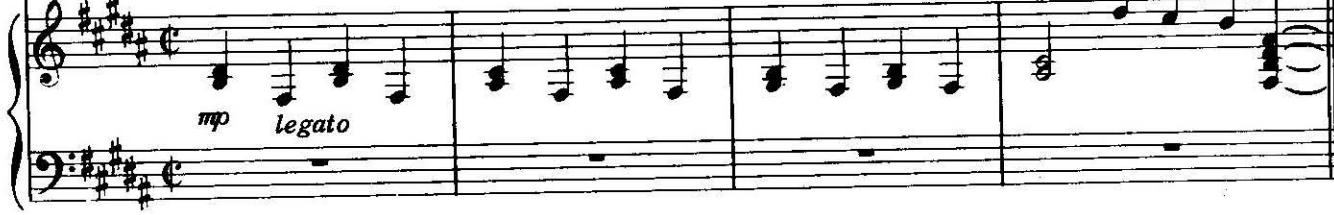
F#



I know it's late...

mp

legato

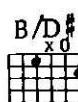


B



I know you're wea - ry.
I've been so lone - ly.

I know your plans -
All of my hopes -



don't in - clude me.
fad - ing a - way.

Still, here we are,
I've longed for love -

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B

Emaj7

E6

B

both of us lone - ly,
like ev - 'ry - one else — does.

Emaj7

E6

B

long-ing for shel - ter
I know I'll keep search - ing

for all that we see.
e - ven af - ter to - day.

F#

B/D

Emaj7

E6

B/F#

Why should we wor - ry?
So there it is, girl.

No one will care, — girl.
I've said it all now.

F#

B/D

Emaj7

E6

B/F#

Look at the stars —
And here we are, babe.

so far a - way. —
What do you say? }

B

Emaj7

E6

B

both of us lone - ly,
like ev - 'ry - one else does.

Emaj7

E6

B

long-ing for shel - ter
I know I'll keep search - ing

for all that we see.
e - ven af - ter to - day.

F#

B/D#
x0

Emaj7 E6

B/F#

Why should we wor - ry?
So there it is, girl.

No one will care, girl.
I've said it all now.

F#

B/D#
x0

Emaj7 E6

B/F#

Look at the stars —
And here we are, babe.

so far a - way. —
What do you say? }

F#

B

Emaj7 E6

We've got to - night.

Who needs to - mor-

B

B/D^{x0}

Emaj7 E6

row?

We've got to - night, babe.

Why don't you

B

1.

stay.

Deep in my soul

2.

D

B

I know it's late. I know you're wea - ry.

cresc.

mf

This musical score consists of six staves of music. The top two staves are for the voice, with lyrics written below the notes. The third staff is for the piano or guitar, showing chord progressions. The bottom three staves are also for the piano or guitar. Various musical elements are present throughout, including dynamic markings like 'cresc.' and 'mf', and performance instructions like '1.' and '2.'

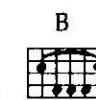
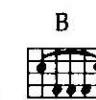
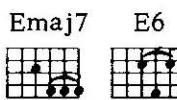
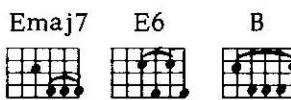
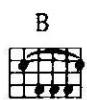
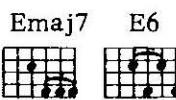


I know your plans don't in - clude me.



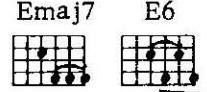
Still, here we are, _____

both of us lone - ly,



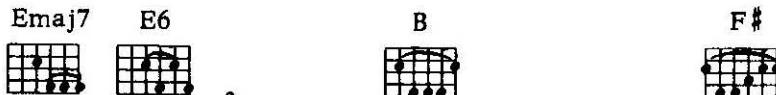
both of us lone - ly.

We've got to-night._____



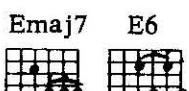
Who needs to - mor - row?

Let's make it last._____



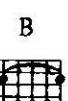
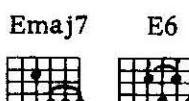
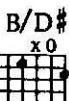
Let's find a way.

Turn out the light.



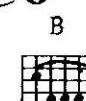
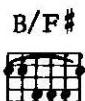
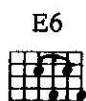
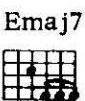
Come take my hand now.

We've got to-night,



babe.

Why don't you stay?



Oh.

Oh,

why don't you stay!

rit.

NIGHT MOVES

Words and Music by
BOB SEGER

Moderately

The musical score consists of ten staves of music. The first two staves show a piano part in G major with a dynamic of *mf*. The vocal line begins on the third staff with the lyrics "I was a lit - tle too tall, could-a used a". Chords shown above the vocal line are G, F, C, F, G, G, F, C, F. The fourth staff continues the vocal line with "few pounds." The fifth staff shows "Tight pants, points," and the sixth staff shows "hard- ly re - known." The seventh staff begins with "She was a black - haired beau - ty" and ends with "big, dark eyes, —". The eighth staff concludes the vocal line with "3". The ninth and tenth staves provide harmonic support with chords F, C, G, and F.

8

C G
and points all her own, — sit - tin' way up high, —

F C F
way up firm and high.

G F
Out past the corn - fields, where the woods got heav - y,

C F G
out in the back seat of my Six - ty Chev - y, work-in' on mys - t'ries with -

3 3



out an - y clues, — work-in' on our

3


night moves, — try'n' to make some front page, drive-in news. —








— Prac - tic - in' our night moves







in the sum-mer - time, —





3



in the sweet — sum - mer - time, sum - mer - time.

3



We were -n't in love. Oh,

3



no, far from it.

We weren't search-in' for some pie - in - the - sky sum-mit.

3

3



We were just young and rest - less and bored,

liv - ing by the sword. —

3

3

3



And we'd steal a - way ev 'ry chance we could,

3

3



to the back room, the al - ley, or the trust - y woods. —

3

3



I used her, she used me, but nei - ther one cared. —

3



We were get - tin' our share, —

prac - tic - in' our

3



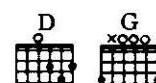
night moves, — try'n' to lose the awkward, teen-age blues, —



— work - in' on our night moves.



It was just like south-ern Mich - i - gan sum -mer-time.



And oh, — I
 won - der. Hey, we felt the light - ning.
 3
 And we wait-ed on the thun - der,
 3

Measures 1-2: The vocal line consists of eighth-note chords. The first measure starts with a D major chord (D). The second measure starts with an Em major chord (Em), followed by a G major chord (G) at the end of the measure. The lyrics "And oh, — I" are sung over these chords.

Measures 3-4: The vocal line continues with eighth-note chords. The first measure starts with a G7 chord (G7). The second measure starts with a C major 7 chord (Cmaj7). The lyrics "won - der." are sung over the G7 chord, and "Hey, we felt the light - ning." are sung over the Cmaj7 chord. A "3" above the staff indicates a three-measure phrase.

Measures 5-6: The vocal line continues with eighth-note chords. The first measure starts with a G major chord (G). The second measure starts with an F major chord (F). The lyrics "And we wait-ed on the thun - der," are sung over the F chord. A "3" above the staff indicates a three-measure phrase.



wait-ed on the thun - der.

Freely
G

Cmaj7

woke last night to the sound of thun - der. How far off, I

8

8



sat and won-dered. Start-ed hum-ming a song from nine-teen six - ty - two. —

Cmaj7

Ain't it fun - ny how the night moves?—

Em

We just don't seem to have _____ as much to lose._____ Strange how the

C

night moves, with au - tumn clos - ing in._____

Em

C

Cmaj7

G

Tempo I
Repeat (lead vocal ad lib) and fade

G

F

C

F

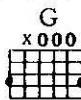
Night moves.

Night moves.

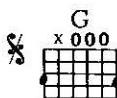
AGAINST THE WIND

Words and Music
BOB SEGER

Medium Rock beat



Sheet music for the first section of "Against the Wind". It features three staves: a treble staff with a G major chord, a bass staff with eighth-note patterns, and a staff below it with quarter notes. The key signature is one sharp (F#), and the time signature is 4/4. The music consists of four measures.



It seems like yes - ter - day,
And the years rolled slow - ly past. —
Instrumental

Instrumental

Sheet music for the instrumental section of "Against the Wind". It features three staves: a treble staff with eighth-note patterns, a bass staff with quarter notes, and a staff below it with quarter notes. The key signature is one sharp (F#), and the time signature is 4/4. The music consists of four measures.

Bm

but it was long a - go.
And I found my - self a - lone, —

Sheet music for the Bm section of "Against the Wind". It features three staves: a treble staff with eighth-note patterns, a bass staff with quarter notes, and a staff below it with quarter notes. The key signature changes to B minor (no sharps or flats), and the time signature is 4/4. The music consists of four measures.

C 0 0 G x000

Ja - ney was love - ly. She was the queen of my nights,
sur-round-ed by stran - gers I thought were my friends.

D 0 C 0 0

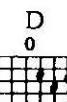
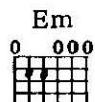
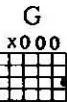
there in the dark - ness with the ra - di - o play-in' low, — and
I found my - self fur - ther and fur - ther from my — home, — and

G x000

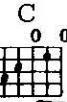
the se - crets that we shared, —
I guess I lost my way. —

Bm

the moun - tains that we moved, —
There were oh so man - y roads. — I was

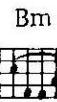
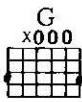
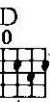


I re - mem - ber how she held ____ me oh so
I be - gan to find ____ my - self and com -



tight. —
search-in',
mit - ments,

Wish I did - n't know now what I did - n't know
search-in' for shel - ter a - gain and a -
what to leave in, what to leave



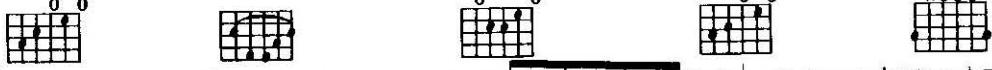
then.
gain.
out.

A-against the wind, —
A-against the wind, —
A-against the wind, —



we were run - nin' a - gainst - the wind. —
lit - tle some-thin'a - gainst - the wind. —
I'm still run - nin' a - gainst - the wind. —

We were
I
I'm

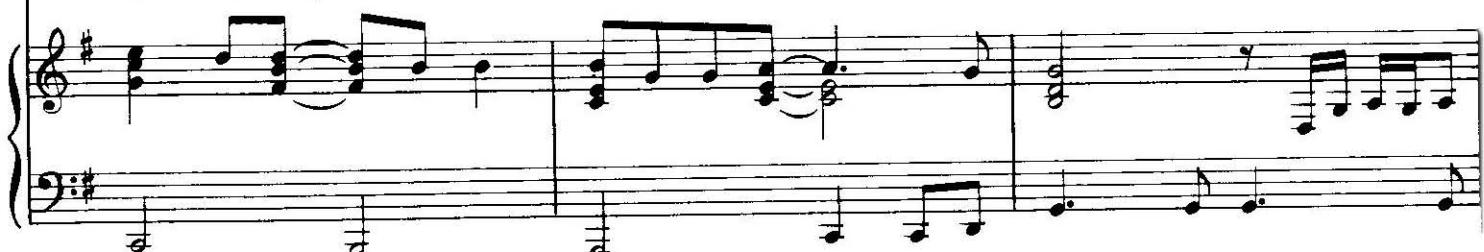
C Bm Am C G


young and strong... We were found my - self seek - in' old - er now, — but still

run-nin' a - gainst - shel-ter a - gainst - run-nin' a - gainst -

the wind. the wind. the wind.

To Coda ♪



1.

2.

D. S. § al Coda



Coda

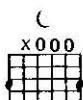


Well, I'm old - er now, — and still run-nin'

a-against the



Repeat and fade



wind, a-against the wind. A-against the



FIRE LAKE

Words and Music by
BOB SEGER

Moderately slow, in 2 ($\text{D} = \frac{3}{2}$)



A musical score for a guitar and piano. The top staff shows a treble clef, a key signature of two sharps, and a common time signature. The bottom staff shows a bass clef and a common time signature. The piano part consists of eighth-note chords. The guitar part includes chord diagrams above the staff: A major (A), E major (E), and F# minor (F#m). The music is moderately slow, in 2.



Who's gon-na ride that chrome_three

A continuation of the musical score. The piano part continues with eighth-note chords. The guitar part includes chord diagrams: E/G# (E/G#), A major (A), and E major (E). The lyrics "Who's gon-na ride that chrome_three" are written below the staff.



wheel - er?

Who's gon-na

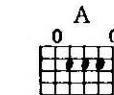
A continuation of the musical score. The piano part continues with eighth-note chords. The guitar part includes chord diagrams: F# minor (F#m), E/G# (E/G#), and A major (A). The lyrics "wheel - er?" and "Who's gon-na" are written below the staff.



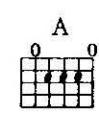
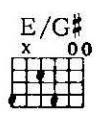
F♯m



make that first _____ mis - take? _____



Who wants to wear those gyp-sy leath -



ers

all the way -



— to Fire_ Lake? —

35

A 0 0 E 0 00

Who wants to break the news a - bout Un - cle

F♯m

E/G♯ x 00

Joe? You re - mem - ber

A 0 0 E 0 00

Un - cle Joe.— He was the one a - fraid to cut the cake.

F♯m

E/G♯ x 00 A 0

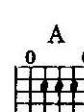
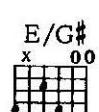
Who wants to



tell poor Aunt — Sar - ah



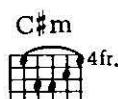
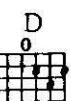
Joe's run off — to Fire — Lake?



Joe's run off —

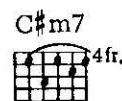
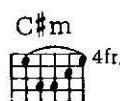


— to Fire — Lake. —



Who wants to brave those bronze beau - ties,

ly - in' in the

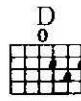


sun with their long, soft hair fall - in',

3

3

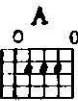
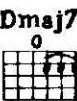
3



fly - in' as they run? Oh, they smile so shy and they

3

3



flirt so well —

and they lay you down —

so fast —

till you

3

3

3

3

3

3



look straight up — and say,

"Oh Lord,

am I



real- ly here at last?"

Who wants to



play those eights — and ac - es?



Who wants a raise? Who needs a stake? —



Who wants to take that long shot

F#m



gam - ble

and head out —



F#m



— to Fire —

Lake? —

And head out. —

Repeat and fade



— Who wants to go to Fire Lake? —

And head out. —

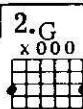
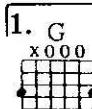
STILL THE SAME

Words and Music by
BOB SEGER

Moderately, with a beat



A musical score for a guitar and piano. The top staff shows a treble clef, a common time signature, and a C major chord. The bottom staff shows a bass clef, a common time signature, and an Em minor chord. The piano part consists of eighth-note chords. The guitar part starts with a C major chord, followed by a bass line and a melody. The melody includes eighth-note patterns and grace notes.



A musical score for a guitar and piano. The top staff shows a treble clef, a common time signature, and a G major chord. The bottom staff shows a bass clef, a common time signature, and an Em minor chord. The piano part consists of eighth-note chords. The guitar part continues the melody from the previous section, featuring eighth-note patterns and grace notes.

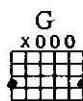


al - ways won, — ev - 'ry time you placed a bet. —
al - ways said — the cards would nev - er do you wrong. —
Instrumental —

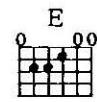
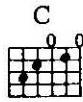
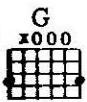
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You're still damn good;—
The trick, you said, — was no one's got-ten to you yet.—
long.—



A Ev - 'ry time —
gam - bler's share;— the
There you stood;—



they were sure they had you caught,—
on - ly risk that you would take,—
ev - 'ry - bod - y watched you play.—

the you were quick - er than they thought.—
on - ly loss you could for - sake, —
I just turned and walked a - way.—



To Coda +

the You'd just turn your back and walk.
on - ly bluff you could-n't fake.
I had noth - ing left to say.

1.

2.



You And you're still the same. I



caught up with you yes - ter - day.

Mov - in' game to game



no one stand - in' in your way.



Turn -in' on the charm —

long e -nough to get you by. —



You're still the same. —

You still aim



D. S. al Coda

Coda

high. —

And you're still the same. —

Repeat and fade

And you're still the same.
Mov - in' game to game.
Some things nev - er change.
And you're still the same. —

Repeat and fade